

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER NINETEEN THIRTY-EIGHT



MONSIEUR MALLET, CIVIL ENGINEER, PENCIL DRAWING BY JEAN-DOMINIQUE INGRES (FRENCH, 1780-1867). PURCHASED FOR THE CHARLES DEERING COLLECTION. THE MASTERPIECE OF THE MONTH FOR SEPTEMBER.

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THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

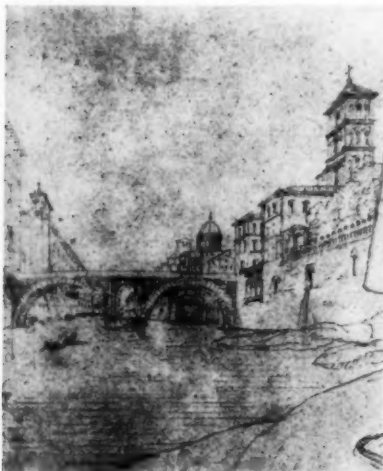
## MONSIEUR MALLET BY INGRES

INGRES' pencil portraits are among the most extraordinary examples of drawing in the whole history of art. Superficially nothing seems more academic. These carefully executed studies doubtless pleased his sitters by looking exactly like them. But observe more carefully and you will see beneath their strict resemblance to nature not only overtones of brilliant characterization but an overpowering interest in linear design and space. The acquisition of a remarkable drawing by Ingres of Mallet,<sup>1</sup> [p. 87] a French engineer, focuses anew our attention upon the artist's greatness in this vein.

What are the traditions of Ingres' draughtsmanship? From what sources did he derive his power of combining realism with classical structure? Though many

books and essays on the artist exist none perhaps answer these questions to our satisfaction. We know that Ingres was born in Montauban, a small town in southwestern France, in 1780, and first received instruction from his father, a dilettante artist of the provinces. Here, and at the Academy of Toulouse where he studied later, we must probably look for that strain of strong observation which never deserted him in his long career. At the same time he was introduced to the art of the past. His first inspiration came from a copy of Raphael's *Madonna of the Chair*, and at nine years of age he made his first drawing after the antique.

It was inevitable that an artist of such promise should travel to Paris, and in 1797, through the intercession of Roques, one of his teachers, he entered the atelier of David, the great master and professor of French classicism. Under David he distinguished himself by working hard and successfully, winning in 1801 the Grand Prize which entitled him to study at the Roman Academy. But times were hard. France had no money to support her young artists in Rome and for five long years Ingres lingered in Paris, living in obscurity, while he painted, drew and even made book illustrations to keep alive. During this period of waiting he began his portrait sketches. These early pre-Roman drawings are strangely original, for they show little trace of David's style. Already there is an insistence on linear grace and strong, precise contour, quite unlike the more lively and painterlike studies of his master. These traits, coupled with a forceful interest in nature, bewildered the critics when in 1806 (the very year he was finally called to Rome) Ingres exhibited in the Salon. "Bizarre," "Gothic," and "revolutionary"



DETAIL OF THE ROMAN LANDSCAPE FROM THE DRAWING. THE BUILDINGS HAVE BEEN IDENTIFIED.

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were some of the hard adjectives which he received at his first public showing.

In Rome he came into his own. From there he wrote: "I feel new life in me and am more than ever devoted to my art." As a pensioner he was extremely conscientious. Dreams of great historical compositions to rival Raphael filled his mind, but though he regretfully laid these by for future execution, he managed to complete several paintings, and, while still at the Academy, set down many studies for mythological canvases and drew a number of portraits.

The recently acquired drawing in the Institute is one of the latter. In 1809, the year it was made, Rome was officially a French city and soon to become the capital of one of 130 departments which constituted the enormous empire of Napoleon. Officers from France regulated finances, rates, and taxes, and served in many varying capacities in public life. Charles François Mallet was of their number, a civil engineer, particularly noted as a builder of bridges.<sup>1</sup> In reference to this profession Ingres doubtless drew him standing on the banks of the Tiber with



ENGRAVING FROM THE DRAWING, BY ANGELO BOUCHERON (1779-80—AFTER 1830), RETOUCHE BY CLAUDE-MARIE-FRANÇOIS DIEN (1787-1865). GIFT OF M. KNOEDLER & CO.

the Roman bridge of the Ponte Quattro Capi in the background.<sup>2</sup>

In certain ways this drawing is highly unusual. During this period, and after leaving the Academy, Ingres turned out hundreds of portrait studies in pencil. Indeed they became his chief means of livelihood and the artist writes in one of his notebooks that he made "an immeasurable quantity of portraits of the English, the French and of all nationalities." But while a number of them show perspectives of Rome, few treat the model in full figure and almost none have this strongly diagonal arrangement of background. When we compare the actual distance of the build-

<sup>1</sup>Ingres' topography is so exact that we can identify many of the buildings today. At the left the Ponte Quattro Capi (or Ponte Fabricio, as it is sometimes called) connects with the Island of the Tiber on which a tower is visible. The dome at the right of the bridge belongs to the Church of S. Carlo a' Catinari, built in the first half of the seventeenth century. The campanile surmounted by a cross is that of the Early Christian Church (seventh or eighth century) of S. Nicola in Carcere. Next is a stretch of garden and a pavilion, belonging to the later eighteenth or early nineteenth century. The ruined wall in the right foreground is no doubt a fragment of a Roman bridge, the Ponte Rotto or Ponte Palatino.

<sup>1</sup>Purchased for the Charles Deering Collection. Executed in lead pencil on white paper, 10 9/16 x 8 3/8 in. (26.85 x 21.2 cm). Signed: Ingres, fecit roma 1809. It was formerly in the possession of Baroness Mathilde de Rothschild of Frankfurt-am-Main and became the property of the Goldschmidt-Rothschild family. Later it was owned by a member of the royal family in Württemberg and was acquired by the Department of Prints and Drawings from Dr. Jacob Hirsch. It is recorded in Henri Delaborde, *Ingres, sa vie, ses travaux, sa doctrine*, Paris, 1870, No. 359. (Delaborde also mentions a drawing of Madame Mallet, unidentified today, signed and dated the same year. In 1870 this latter belonged to Labouchère.) See also Henry Lapauze, *Ingres, sa vie et son oeuvre*, Paris, 1911, p. 98, where the drawing is reproduced after an engraving by Boucheron later retouched by Dien. The engraving has just been presented to the Print Department by M. Knoedler & Co. Also mentioned by Alexandre Miller in her discerning study, "Ingres' Three Methods of Drawing as Revealed by his Crayon Portraits" in *Art in America*, XXVI (1938), p. 14, n. 25 and p. 15.

<sup>2</sup>Born, 1766, died, 1853. He had followed King Joseph to Naples in 1805 and was one of three members of the General Council on Bridges and Roads. In 1808 he became Chief Engineer and later Head of the Department of the Po. A bridge of stone with five arches was begun in 1810 over the Po at Turin. (It still stands.) Designed by Pertinchamp, the work of construction proceeded under Mallet. In 1814 he went to Rouen, constructing another large stone bridge.



DETAIL OF THE HEAD OF M. MALLET FROM THE  
RECENTLY ACQUIRED DRAWING.

ings along the Tiber with the way Ingres has drawn them, we are struck by the manner in which he has exaggerated this distance. Beginning in the upper right, the outlines of these buildings drop in a series of rhythmic steps, leading the eye far into space. Lest we ignore their direction, the artist has set Mallet's right foot at a decided angle. Against this pattern of forms the tall pyramidal figure rises almost the full height of the paper, its vertical echoed by the upright masses and towers of the architecture. In his later drawings Ingres will avoid this thrust into space, a thrust which recalls certain devices of the Baroque. The figure will be oftener turned to the front and the perspective will lie on a flat plane behind.

In other ways, however, the treatment is highly characteristic of that extreme classicism which we associate with the finest drawings of this period. In Rome Ingres came under the full spell of the antique. From Greek vases, Roman gems, and sculpture he derived an exquisite, pure line, sharp in its contour, sensitive in its variation. Perhaps Flaxman, the English sculptor and draughtsman whom he met in Paris and whose illustrations of the

*Iliad* and the *Odyssey* he greatly admired, may have pointed the way. But where Flaxman's contour often stiffened into mannerism, Ingres' remains supple and free. With a sharpened pencil he sets down the delicate straight lines in the cloak, playing against these curving lines of cape and cocked hat, and varying these in turn by freely sketched passages in the wrinkles of the sleeves and boots. There is little interior modeling. Aside from the head which is most carefully finished and is in itself a masterpiece of tensely realistic observation, shadows are lightly hatched in, while sudden dark accents here and there relieve the plain areas, helping to round the forms and suggest the solid bulk of the figure. Careful analysis shows how Ingres organizes his lines so as to suggest, behind all his faithfulness to nature, an almost abstract pattern. When there is added to this ability an amazing feeling for the white of the paper (a contemporary truly remarked "It seems to me that Ingres loves white better than his own eyes"), we begin to sense what puts such drawing into the category of great expression.

We know from his own words that the artist had light regard for these portraits in pencil. He considered them as "commercial art" and of little value compared with those large mythological compositions of which he was forever dreaming. Tossed off for a few francs each (at times he was glad to do a figure for two francs and up) they allowed him to linger in Rome where he could daily walk through the Stanze of Raphael or pause before the masterpieces of antique sculpture. Later, as he turned more and more to painting, his pencil studies lost this distinguished linear quality and took on more breadth and feeling for color and texture. But before 1825 the finest of them, like this one of Mallet, occupy a unique place not only in his own development but in the whole course of nineteenth century art.

"Not to invent but to continue." This was a favorite axiom of Ingres'. In these early drawings, full of the artist's pas-

sionate regard for nature heightened and elevated by his contact with the art of the past, we find a man who did both. In one way they reach back to the most exquisite drawings of the French Renaissance, reminding us of Clouet or Fouquet; in another they point forward to our own century, to artists like De La Fresnaye, Lhote, and Picasso, who, like Ingres, have attempted to fuse nature and abstraction into one simple, expressive form.

DANIEL CATTON RICH

I wish to thank Dr. Ulrich Middeldorf of the University of Chicago and Miss Dorothy Odenheimer of the Institute staff for valuable assistance in the preparation of these notes.

This drawing by Ingres has been chosen for the Masterpiece of the Month for September and is now installed in Gallery 5 on a special screen. On the reverse of the screen is an interesting series of comparative photographs showing the elements of the Roman background as well as the original engraving made after the drawing. Ryerson Library has prepared a shelf of books dealing with Ingres and our drawing.

### AN ENGRAVING BY ANTONIO POLLAIUOLO

THROUGH the great generosity of Mrs. Herbert F. Perkins, The Art Institute now owns an impression of Antonio Pollaiuolo's one authentic engraving, the *Battle of Naked Men*,<sup>1</sup> which formed part of the Herbert F. Perkins Collection. Mrs. Perkins' gift adds to the Institute's group of early Italian prints the most significant example of fifteenth century Florentine engraving as well as a work which belongs among the masterpieces of art.

Engraving in Italy was just emerging

<sup>1</sup> Arthur M. Hind, *Early Italian Engraving*, London, 1938, I, Pt. 1, D. I., 1, pp. 189-192. Our impression: 404 x 589 mm. engraved surface, cut irregularly all around; fold and perpendicular tear across middle repaired, mounted. Signed on the tablet at the left: "Opus Antonii Pollaioli Florentini." Formerly in the collection of Friedrich August II. Watermark: Circle containing . . . (?).

from its primitive stage when Pollaiuolo executed this famous plate, which is among the most energetic expressions of the early Renaissance. Antonio Pollaiuolo was one of those craftsmen skilled in many arts whom Italy produced time and again throughout the vigorous fifteenth and sixteenth centuries. Goldsmith, sculptor, painter, the peculiar genius which places him in the ranks of the great artists is his mastery of strenuous movement. Bernhard Berenson has analyzed this power as that of directly communicating life, of heightening the spectator's sense of vitality. No other of Pollaiuolo's works surpasses this *Battle* in life-communicating force, and none equals it as decoration. Seldom have representational elements of such naturalistic truth been so perfectly adjusted to the necessities of abstract design. Our concern here is not with subject matter. Whether this be the battle to annihilation of Cadmus' armed warriors sprung from the dragon's teeth, or the mortal combat between Titus Manlius Torquatus and a Gallic hero, matters no more to us than it did to Pollaiuolo who found in ancient histories only the excuse for pursuing his absorbing studies of anatomy. Vasari, garrulous biographer of the Italian artists, writing in the sixteenth century, said of Pollaiuolo: "He understood the nude in a more modern way than any of the masters before him and removed the skin from many corpses to see the anatomy beneath; he was the first to study the play of the muscles and their form and order in the body."

Antonio's modernity must have been the salient quality to impress his contemporaries when they beheld the *Battle of Naked Men*. There never was a work more completely abreast, if not slightly ahead, of its time. His medium was comparatively new, his use of it a marked advance over previous Florentine practice. The mass of fifteenth century Florentine engraving is divided into two groups termed the Fine and Broad Manners. The distinction is one of technique. The engraver of the Fine Manner, probably a goldsmith,



BATTLE OF NAKED MEN, ENGRAVING, BY ANTONIO POLLAIUOLO (FLORENTINE, 1433-1498). GIFT OF MRS. HERBERT F. PERKINS.

used delicate lines of shading frequently crosshatched. The effect he produced was that of wash drawing.

The head of the Fine Manner engravers was the goldsmith, Maso Finiguerra, with whom Pollaiuolo was in partnership during the early sixties. Both Finiguerra and Pollaiuolo were noted for their work in *niello*, a method of treating a small engraved silver or gold plate by filling the furrows with a black substance called *nigellum* so that the design appeared in black on a bright ground. From the engravers the goldsmiths got the idea of taking impressions on paper from these ornamental plaques, and, later, of doing plates in this manner with the sole purpose of issuing prints from them.

About 1470, the period in which Pollaiuolo's engraving may be placed, the Broad Manner was introduced. This is a draughtsman's style in which the open parallel lines of shading resemble pen drawing. To this latter method Pollaiuolo added a light return stroke at an acute angle

between the parallels. Although his technique is that of the pen draughtsman, his goldsmith's training and practice in *niello* show in his design. The lines of the background in the *Battle* are deeply incised and narrowly spaced, by dark contrast giving emphasis to the figures, a characteristic of *niello*. The figures themselves are heavily outlined to separate them from the background.

Within the hard unbroken contour lines, against the wall of giant millet and grape-entwined olive trees, the human forms appear almost as though in sunk relief. By this device they take their place as elements of a monumental and flat decorative scheme suitable to the weaver of tapestry. In accord with a strict determination to adjust three dimensional forms to the exigencies of two dimensional pattern there is in this Spartan scene neither illusion of space nor of atmosphere. The wonder of Pollaiuolo's accomplishment is that within such narrow limits not only do his figures have life but they give off sparks of their superabundant

vitality. This vitality depends not alone on the certainty of Pollaiuolo's anatomical knowledge and his power of expressing emotion through bodily action, but on the rhythmic movement which courses like an electric current from one figure to another, binding them into an inseparable whole against the dark ground of the thicket. The circular flow of the rhythm is stabilized by the central pyramidal construction whose lower angles are the fallen combatants and whose apex is the striding figure on the vertical axis. Smaller patterns echo and emphasize the main design. The four central figures resolve themselves into a circle bounded by the half circles of the outer groups of three. In this composition everything is important. Fallen bucklers, raised falchions, discarded scabbards, lifted battle axes: all these have an integral place in the grand design in which new rhythms are constantly to be perceived.

In his anatomical research Pollaiuolo was completely the man of the Renaissance, strongly individualistic, more interested in himself and his fellow man than in the Deity. His modernity showed itself in his subjects. Study of the classics had emancipated the body as a vehicle for artistic expression. Pollaiuolo used the new freedom to its fullest extent. The influence of the antique upon him shows most clearly in his choice of movements and in his spacing of the figures. In these he reflects the paintings on Greek vases and the reliefs on ancient sarcophagi. His individualism, however, reasserts itself in the anguish and fury of the facial expressions.

An indication of Pollaiuolo's awareness of advanced styles is found in the design of the falchions. Knuckle guards are an Italian innovation of the late fifteenth century. The year before the tentative date set for the engraving Pollaiuolo had decorated armor worn at the Joust of Lorenzo the Magnificent.

In its own time the Battle had acclaim. Botticelli was mindful of it when he painted the Primavera, and Signorelli was directly influenced by it in at least one painting.

DOROTHY STANTON

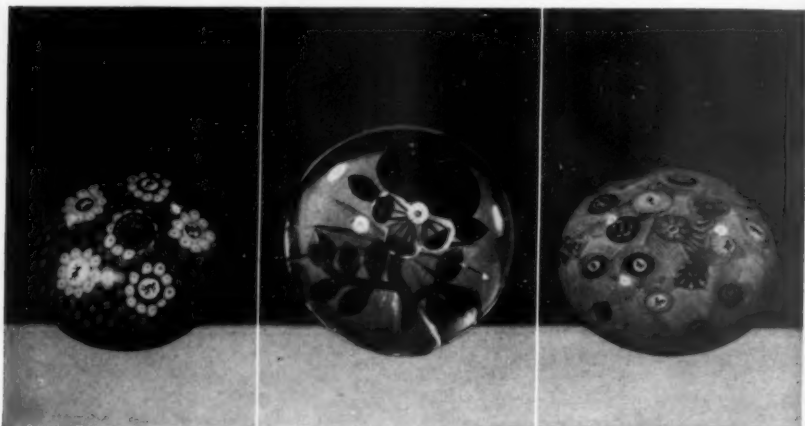
## GOODMAN THEATRE

THE current season of the Art Institute Members' Series at the Goodman Theatre will begin on Monday night, October 2. This is the eighth season in the series in which over fifty plays have been offered to the audiences. The attendance at the series has grown tremendously: the average for the season per production was 5,500, the maximum having reached 6,400. Because of growth of attendance each play is to have ten performances during the current season. These will open on Monday nights and play, with the usual Thursday matinée, until Wednesday night of the second week. Letters to Members containing instructions for the exchange of coupons for tickets will reach them about the same time as this *Bulletin*.

It is tentatively planned to make this season a Pulitzer Prize Winner season, the Pulitzer Prize having been established exactly twenty years ago. Some of the plays are to be chosen from the prize winning plays; other plays will be the maturer works of Pulitzer Prize winners. A few plays—perhaps three out of eight—will be selected outside of the Pulitzer Prize circle in order to have a well-rounded and representative program for the year.

There is another excellent piece of news for the Members of the Institute. During the season, in addition to the dramatic performances, there are to be two dance productions by well-known Chicago dancers. At the moment arrangements are being made with Kurt and Grace Graff and with Katherine Dunham. These dance recitals will be given to the Members on exactly the same terms as the plays. Since, however, the dance programs are a new departure, each production will be given for three nights only until the attendance makes a greater number of performances desirable. The dance recitals will be announced in the *Bulletin*.

The announcement of the opening play of the season, as well as the opening production in the Children's Theatre, will be made in the annual letter to the Members.



THREE GLASS PAPERWEIGHTS. THE GIFT OF MRS. POTTER PALMER. THE ONE ON THE LEFT WAS MADE IN ST. LOUIS, FRANCE. IT IS DATED 1848. THE CENTRAL EXAMPLE IS ENGLISH, NINETEENTH CENTURY, AND SAID TO HAVE BEEN MADE IN BRISTOL. ON THE RIGHT IS A PAPERWEIGHT MADE IN BACCARAT, FRANCE, AND DATED 1848.

### A COLLECTION OF GLASS PAPERWEIGHTS

**G**LASS paperweights are among the most sought-after nineteenth century curiosities attracting collectors today, and, through the interest of Mrs. Potter Palmer, the Institute has been able to acquire a collection of French, English, and American examples which are now on exhibition in gallery G10.

Probably the finest and best known are the French *millefleurs* paperweights, composed of bits of colored canes arranged in beautiful patterns. St. Louis, in Alsace-Lorraine, is their earliest provenience, but those of Baccarat, because of their brilliance and attractive color, attained greater renown. Both these manufactures were noted for their pure white flint glass made in open pots over wood fires, for this process is recorded very early as producing the clearest crystal. The French weights are usually dated, the date preceded by the initial of the town of its manufacture, such as "S L 1848" and "B 1848," which appear on two paperweights in the collection. The one from St. Louis contains dancing figures amid small blue and tan canes, while that from Baccarat shows colored canes with

animals, birds, butterflies, and flowers as decorative centers.

England was quick to take up this phase of glass making, and at the Great Exhibition in London in 1851 paperweights became the rage. Early in the century, Apsley Pellatt, a glass maker associated with the Falcon Works, London, had made paperweights containing white cameos, but not until about 1840 when the *millefleurs* type was introduced from France, did these objects enjoy any degree of popularity. While English houses made numerous weights of *millefleurs* glass after the manner of the French, they also used single flowers, birds, butterflies, fruit, spirals, etc., of colored, opaque-white, or striped glass as decorative centers. The paperweight enclosing the single deep purple and yellow-petaled pansy with its green stem and leaves is said to have been made at Bristol. The one with a multicolor butterfly, composed of thin slices of cane, hovering over a white flower, the "crown" weight of opaque-colored and opaque-white spirals, and the realistic green and brown snake coiled neatly against an opaque-

white *laticinio* background, are all of English origin. These snake weights are comparatively rare and much sought after by collectors.

The craze for making paperweights was introduced in America by the French and English workmen employed in the early glass houses. At first they imported foreign canes as centers, but later made their own. Besides the French style of using canes, and the English, of single flowers, fruits, etc., the American workers fashioned attractive centers from bits of broken colored glass. The beauty of the design depended upon the workman's skill and ingenuity, some being arranged in very fine patterns, while others are made in "hit-or-miss" fashion.

The New England Glass Company at Cambridge, Massachusetts, made numerous paperweights with fruit and flower centers. Small pieces of cane were cut to simulate petals and leaves, the marks of veins being impressed on the leaves with little instruments shaped for that purpose. Tiny apples or pears were formed from solid parts of cane squeezed into shape. When the design was complete, it was "cupped," that is, covered with hot clear glass, which, when polished, acted as a magnifying glass.

The Sandwich glass-makers created paperweights in much the same way. That the technique of making them must have been hard to acquire is evidenced by the number of lopsided weights that have been fished from the old well at Sandwich where they

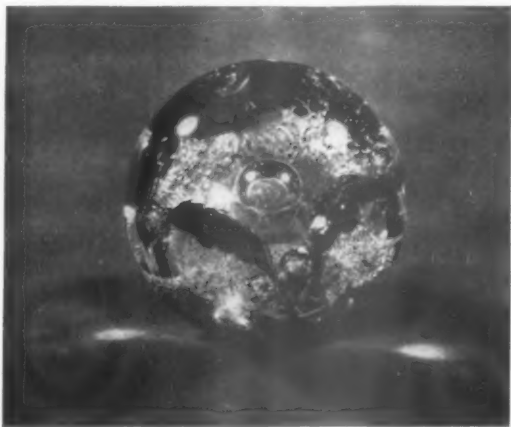
were thrown away as apparent failures.

It would seem that practically all the glassmakers who manufactured novelty glass of any kind produced paperweights which were the artistic expression of the worker. Among the products of some American factories is one in which a lily springs from the center of a deep-green, clipped hedge, while the one containing five colorful blossoms is reminiscent of a flower garden. Another weight of green glass gives the impression of looking into a pool through tiny bubbles to the rocky bottom, simulated by fragments of colored glass.

These beautifully colored and appealing novelties were so enthusiastically received that other forms were developed: door-stops, vases, pitchers, inkwells, bottles with stoppers, pens, and canes. An inkwell shows perching birds; and the stopper of one of the bottles encloses a single flower.

As the glass industry moved westward through Ohio, Indiana, and Illinois, the manufacture of paperweights was carried with it. In Ohio there were many factories which are recorded as producing paperweights. From 1840 through the nineties Ravenna was a glassmaking center, and the "lily" pattern in paperweights

is said to have been developed there, while the "iris" originated at Zanesville. Massillon made numerous weights of relatively plain design, often of greenish glass, while fragments of twisted rods and cane of aqua and amber glass have been



GLASS PAPERWEIGHT MADE IN FOWLERTON, INDIANA, 1896-8.  
GIFT OF MRS. POTTER PALMER.

found in the excavations of the Mantua Glass Works at Mantua.

Glass blowers were itinerant workers who wandered from one factory to another, and, because of their nomadic spirit, too much stress should not be laid on the attribution of paperweights except in cases where the history is known. It is therefore of interest to see a number of weights that are the direct product of a small Middle West factory which existed only a short time. This factory was owned and operated by Benjamin F. Leach at Fowler-ton, Indiana.

As fuel was a deciding factor in the establishment of factories, their erection in certain localities was directly traceable to the discovery of natural gas, as was the case, among others, of the glass house at Fowlerton. From the *Centennial History of Grant County, Indiana*,<sup>2</sup> we learn that "about 1895 B. F. Leach began work on a bottle factory on land donated by William J. Leach," and that "these industries were all attracted by the cheapness of fuel following the discovery of natural gas in that territory."

In *The Making of a Township*, in a chapter on the Leach family, Benjamin F. is listed as one of the children of Esom Leach, the only one of thirteen to become a manufacturer. The same publication, in the chapter on Fowlerton, reads: "In 1896 John L. Smith started a saw-mill, and William J. and Charles E. Leach owned

and operated a grain elevator. About the same time B. F. Leach began work on a bottle factory on land donated by William J. Leach."

Mr. Leach, according to his own statement in a recent letter, produced; between 1896 and 1898, such articles as paperweights, name weights, toothpick holders, sponge mugs and other novelties. The paperweights in the Palmer Collection were made during this period. The writer continues: "Later on, 1898 to 1904, until the natural gas played out, this factory then made gallon oil cans, then standard fruit jars, then bottles until closing."

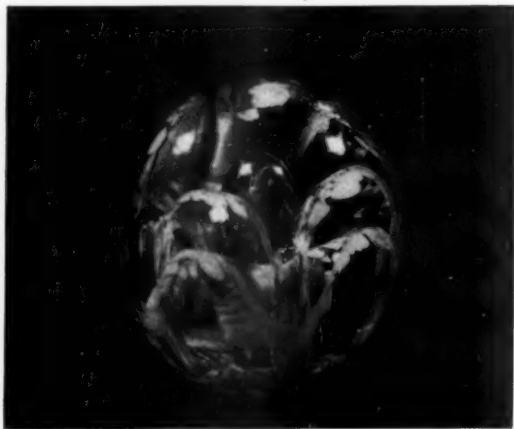
These paperweights are brilliant, but the white glass is yellowish in color, which their producer described as being "a little green and not showing the bright colors quite so good," explaining that this was caused by boiling the glass too long. For this reason they were considered unsalable and stored away until recently, when they became a part of the museum collection.

It is extremely difficult to describe these paperweights, nor do photographs do them justice, for their beauty and charm lie in their jewel-like brilliance. The designs of colored opaque glass are floral and ornamental. Two weights from the Fowlerton factory

are illustrated here, both having elongated bubbles as centers, surrounded by sparkling bits of yellow glass and opaque arches of brown and yellow.

#### MILDRED DAVISON

<sup>2</sup> Edgar M. Baldwin, *The Making of a Township . . . Fairmount Township, Grant County, Indiana*, Fairmount, 1917 (?), p. 198.



ANOTHER FOWLERTON PAPERWEIGHT MADE IN THE SAME PERIOD.  
GIFT OF MRS. POTTER PALMER.

<sup>2</sup> R. L. Whitson, *Centennial History of Grant County, Indiana*, Chicago, 1914, I, p. 223.



YOSHITSUNE ON GŌJŌ BRIDGE, FAN PRINT, BY ICHIRYŪSAI HIROSHIGE (JAPANESE, 1797-1858). LENT BY CHARLES H. CHANDLER.

### JAPANESE FAN PRINTS

**D**URING September and October a rare group of Japanese prints will be on view in Gallery H5. They are lent to the Institute by Charles H. Chandler of Evanston, a collector who has been known far and wide for many years for his superb collection of prints, and particularly for his carefully chosen examples by Ichiryūsai Hiroshige. The prints on exhibition are all signed by this artist with the exception of two, and all are designs made for mounting on fans.

For centuries in both China and Japan, the fan has been an object of great importance, employed by warriors for directing troop movements, an indispensable adjunct for dancers, used for ceremonial occasions, and carried during the warm, humid weather by every type of person, whether rich or poor, man or woman.

Those that were painted by famous artists to special order on gold-leaf backgrounds are to be found in the treasure houses of the wealthy, and even today are produced in great elegance by special shops. These designed by Hiroshige were made between the years 1830-1858, and were sold in the shops frequented by the common people whose love of beauty had called forth the whole range of Japanese prints in which subjects familiar to their everyday life expressed their joy of living.

In 1924 an exhibition of fan prints by Hiroshige was held in Tōkyō and created quite a sensation. So far as we can learn, no such exhibition has ever been held in the United States so that Mr. Chandler, by lending fifty of his fan prints, has given us a new opportunity to appreciate an almost unknown phase of Hiroshige's work.

Very few of these prints remain in the world, for, naturally, a fan's life is a precarious one and when the paper becomes torn or discolored with usage, is usually discarded. One or two of these prints are clearly taken from used fans, the marks of the ribs are visible. Others are in their pristine condition and must have come from books in which the fan vendor carefully protected his sample sheets retained for taking orders.

There are two forms, the *ogi*, or folding fan, and the *uchiwa*, or stiff fan. The earliest examples, made in the Tempō period (1831-1843), are among the finest in design, for it was at this period that Hiroshige made his most subtle nature studies. In this group the white rabbits playing under the full moon is a particularly charming picture. The iris by the stream is conceived in this broad and simple manner; and is printed in blue except for the soft tinge of salmon at the top suggesting a changing sky. An entirely "blue print," *aizuri*, is the long curving field designed for a folding fan, its subject, Flower-Viewing Excursion of the Tea Houses. Prints made entirely in blue are rare and considered great prizes by discriminating collectors. A brilliant example depicts Shichi-ri beach at Kamakura and is dated 1855.

Hiroshige is probably best known for his famous set of prints, the Fifty-Three Stations of the Tokaidō Road, the entire series of which, from The Clarence Buckingham Collection, was shown a few years ago. In the fan prints this artist also delighted in designing series of subjects, and we are fortunate to be able to exhibit a full set of the Eight Views of Edo, each one of which is an amazing composition with a center of interest stretching into deep distances as the picture spreads out toward the confining outline. The subjects of this series, as well as others of the landscapes, are somewhat similar to the full-sheet prints more familiar to us, and yet, when

compared, they are entirely different in point of view, or in atmospheric effect, for Hiroshige knew all of these places very intimately and noticed every change of light on these everyday sights.

Toward the latter part of his life he made several designs in which human figures play the chief part and the landscape becomes a setting in which they move. These subjects are often literary or historical. One of the greatest of all the characters in Japanese history is the twelfth-century knight, Yoshitsune, whose life is recalled by several incidents used for fan decoration. As a very young man he became a brilliant swordsman and finally engaged the great swashbuckler, Benkei, in combat at Gōjō Bridge. Two prints illustrate this episode, the one belonging to the series under consideration being more literal, as were Hiroshige's later prints. It is quite evident in this composition what is to follow. But in the earlier conception, illustrated here, we feel an ominous mystery in the fog surrounding the bridge and in the figure of the young hero whose armor is hidden under an enveloping veil. Benkei is no doubt very near at hand and ready to challenge the lad to fight in which he vainly hoped to add one more sword to the nine hundred and ninety-nine he had already captured.

The set of three original drawings is interesting and, of course, unique, for they were designs submitted to the publisher but never printed; otherwise these outline drawings would have been destroyed when they were cut through on the key-block. The master's method of brushwork is evident, the delicate taut outlines of the stiff umbrellas and garments and the broad, dry drawing of the tree bark, as well as the use of vacant stretches to suggest soft snow or settled fog. This group is one of the Snow Moon and Flower Sets, a combination considered as an ideal inspiration for the painter.

HELEN C. GUNSAULUS

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# PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER, 1938

VOL. XXXII NO. 5

## LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

September 2 — October 31

LECTURES ARE GIVEN IN FULLERTON HALL UNLESS OTHERWISE NOTED.

DATE	HOUR	
September		
2	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Myron R. Winder.</i>
9	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Myron R. Winder.</i>
16	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Myron R. Winder.</i>
19	2:00 P.M.	A ROOM SETTING BY JANE ADAMS. (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	EVENING SKETCH CLASS FOR NOVICES. (A class for those who have never tried to draw, and a practice hour for accomplished artists.)
20	8:15 P.M. 12:15 Noon	REPETITION OF 2:00 LECTURE. ART FOR THE PUBLIC BY CHICAGO ARTISTS—PAINTING AND SCULPTURE. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
23	10:00 to 12:00 Noon	SKETCH CLASS FOR AMATEURS. (This class continues the work of past years, but is also open to those who have never attempted self-expression through drawing.) <i>Dudley Crafts Watson.</i>
	12:15 Noon	HIGH LIGHTS OF THE SUMMER ART SHOWS. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	ROMANTICISM IN ART. (The Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:00 P.M. 8:15 P.M.	REPETITION OF 12:15 LECTURE. MICHUACAN AND THE TARASCANS. (Travel Lecture). <i>Dudley Crafts Watson.</i>
24	1:15 to 2:05 P.M.	HOW TO PAINT A LANDSCAPE PICTURE. (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools <sup>1</sup> ). <i>Dudley Crafts Watson, assisted by Myron R. Winder.</i>
26	2:00 P.M.	FURNITURE—GOOD AND BAD. (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M. 8:15 P.M.	EVENING SKETCH CLASS FOR NOVICES. REPETITION OF 2:00 LECTURE.
27	12:15 Noon	ART FOR THE PUBLIC BY CHICAGO ARTISTS—MURALS AND PRINTS. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
30	10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR AMATEURS. <i>Dudley Crafts Watson.</i> A SUMMARY OF THE SUMMER EXHIBITIONS. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	REALISM IN ART. (The Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:00 P.M. 8:15 P.M.	REPETITION OF 12:15 LECTURE. GLIMPSES OF NORTH AFRICA. (Travel Lecture). <i>Dudley Crafts Watson.</i>

<sup>1</sup> There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., September 24 through December 10, and Mondays, 4:00 P.M., September 26 through December 12.

DATE October	Hour	
1	1:15 to 2:05 P.M.	LANDSCAPE MASTERPIECES. (Stereopticon). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools). <i>Dudley Crafts Watson, assisted by Myron R. Winder.</i>
3	2:00 P.M.	A ROOM SETTING BY MARGUERITE HOHENBERG. (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	EVENING SKETCH CLASS FOR NOVICES.
	8:15 P.M.	REPETITION OF 2:00 LECTURE. <i>Marguerite Hohenberg.</i>
4	12:15 Noon	THE DEPARTMENT OF PAINTING AND SCULPTURE. <i>Dudley Crafts Watson.</i> Second-Floor Galleries.
	2:30 P.M.	FACTORS THAT SHAPED THE ART OF TODAY. (The Scammon Fund Lectures). <i>Huger Elliott, Director of Educational Work, The Metropolitan Museum of Art, New York City.</i>
7	10:00 to 12:00 Noon	SKETCH CLASS FOR AMATEURS. <i>Dudley Crafts Watson.</i>
	12:15 Noon	NEW VENTURES IN MUSEUM INSTALLATION. <i>Dudley Crafts Watson.</i> Galleries.
	2:30 P.M.	IMPRESSIONISM IN ART. (The Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	ROME. (Travel Lecture). <i>Dudley Crafts Watson.</i>
8	1:15 to 2:05 P.M.	HOW TO ILLUSTRATE A FAIRY TALE. (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools). <i>Dudley Crafts Watson, assisted by Myron R. Winder.</i>
10	2:00 P.M.	COLOR IN THE BACKGROUNDS OF OUR ROOMS. (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	EVENING SKETCH CLASS FOR NOVICES.
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
11	12:15 Noon	THE DEPARTMENT OF ORIENTAL ART. <i>Myron R. Winder.</i> Oriental Galleries.
	2:30 P.M.	PRIMITIVISM IN MODERN PAINTING. (The Scammon Fund Lectures). <i>Robert J. Goldwater, New York University.</i>
14	10:00 to 12:00 Noon	SKETCH CLASS FOR AMATEURS. <i>Dudley Crafts Watson.</i>
	12:15 Noon	A FOUR-CENTURY PROMENADE. <i>Dudley Crafts Watson.</i> Second-Floor Galleries.
	2:30 P.M.	ABSTRACTIONISM IN ART. (The Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	VIENNA. (Travel Lecture). <i>Dudley Crafts Watson.</i>
15	1:15 to 2:05 P.M.	FANTASTIC PAINTINGS BY THE MASTERS. (Stereopticon). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools). <i>Dudley Crafts Watson, assisted by Myron R. Winder.</i>
17	2:00 P.M.	A ROOM SETTING BY MABEL SCHAMBERG. (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	EVENING SKETCH CLASS FOR NOVICES.
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
18	12:15 Noon	THE DEPARTMENT OF DECORATIVE ARTS. <i>Dudley Crafts Watson.</i> Decorative Arts Galleries.
	2:30 P.M.	THE EXPRESSION OF PERSONALITY THROUGH DESIGN. (The Scammon Fund Lectures). <i>Duncan Phillips, Director, Phillips Memorial Gallery, Washington, D. C.</i>
21	10:00 to 12:00 Noon	SKETCH CLASS FOR AMATEURS. <i>Dudley Crafts Watson.</i>
	12:15 Noon	THE FORTY-NINTH ANNUAL EXHIBITION OF AMERICAN PAINTING. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	EXPRESSIONISM IN ART. (The Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	PARIS. (Travel Lecture). <i>Dudley Crafts Watson.</i>

DATE	HOUR	
22	1:15 to 2:05 P.M.	HOW TO PAINT A PICTURE OF RHYTHMS. (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools). <i>Dudley Crafts Watson, assisted by Myron R. Winder.</i>
24	2:00 P.M.	SELECTING AND ARRANGING PICTURES ON OUR WALLS. (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	EVENING SKETCH CLASS FOR NOVICES.
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
25	12:15 Noon	THE GRAPHIC ARTS. <i>Dudley Crafts Watson.</i> Print Galleries.
	2:30 P.M.	TRENDS IN CONTEMPORARY AMERICAN PAINTING. (The Scammon Fund Lectures). <i>Charles H. Sawyer</i> , Curator, Addison Gallery of American Art, Andover, Massachusetts.
28	10:00 to 12:00 Noon	SKETCH CLASS FOR AMATEURS. <i>Dudley Crafts Watson.</i>
	12:15 Noon	THE FORTY-NINTH ANNUAL EXHIBITION OF AMERICAN PAINTING. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	SURREALISM IN ART. (The Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
29	8:15 P.M.	LONDON. (Travel Lecture). <i>Dudley Crafts Watson.</i>
	1:15 to 2:05 P.M.	MASTER PAINTINGS OF THINGS NO ONE EVER SAW. (Stereopticon). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools). <i>Dudley Crafts Watson, assisted by Myron R. Winder.</i>
31	2:00 P.M.	A ROOM SETTING BY JOHN A. COLBY & SONS. (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	EVENING SKETCH CLASS FOR NOVICES.
	8:15 P.M.	REPETITION OF 2:00 LECTURE.

The attention of Members is drawn to other lectures for which there is a nominal fee. See pp. 80-81.

### FRIDAY AFTERNOON TEAS FOR MEMBERS

TEA will be served in the Mather Tea Room on the *last* Friday of each month—following the Fullerton Hall lecture. The charge is 25 cents per person. Members of the staff, with the assistance of the members of the Chicago Junior League, will receive informally, and introduce artists and other persons of interest to the art world.

### SUNDAY TRAVEL LECTURES

#### Fullerton Hall

The same as the Friday evening lectures. Public admission to these Sunday lectures is 25 cents, free to Members.

DATE	HOUR	
September 25	3:30 P.M.	MICHOACAN AND THE TARASCANS. <i>Dudley Crafts Watson.</i>
October 2	3:30 P.M.	GLIMPSES OF NORTH AFRICA. <i>Dudley Crafts Watson.</i>
9	3:30 P.M.	ROME. <i>Dudley Crafts Watson.</i>
16	3:30 P.M.	VIENNA. <i>Dudley Crafts Watson.</i>
23	3:30 P.M.	PARIS. <i>Dudley Crafts Watson.</i>
30	3:30 P.M.	LONDON. <i>Dudley Crafts Watson.</i>

## LECTURES FOR WHICH A FEE IS CHARGED

September 26 — October 31

The following program consists of lectures given in the Department of Education, Miss Helen Parker, Head:

**CURRENT EXHIBITIONS.** Mondays at 11:00. This series consists of talks in the galleries alternating with illustrated lectures on various art topics. Single lectures, 45 cents. Course of 12 lectures, \$4.50.

**HALF-HOUR JOURNEYS TO MEXICO AND GUATEMALA.** Mondays from 12:15 to 12:45 in the Club Room. Single lectures, 15 cents. Series of 10, \$1.00.

**A SURVEY OF ART.** Tuesdays from 6:30 to 8:00. A course which has as its object the development of the understanding and enjoyment of art. The arts of the Netherlands and Germany, and of the Renaissance in France will be discussed during the fall quarter. Carries promotional credit. Single lectures, 60 cents. Course of 12 lectures, \$6.00.

**HALF-HOURS IN THE PAINTING GALLERIES.** Wednesdays from 12:15 to 12:45. Talks on the Institute collections offered at the noon hour for business people and anyone else interested. The pictures discussed will consist of those not included in any previous series. Single lectures, 15 cents. Series of 10, \$1.00.

**A SURVEY OF ART.** Fridays at 11:00. The same as the Tuesday evening course. Single lectures, 45 cents. Course of 12, \$4.50.

Gallery tours for clubs and organizations, and for suburban and private schools may be arranged by appointment with the Department of Education. Visitors may secure private guidance. A nominal charge is made for these services.

DATE	Hour		Place of Meeting
September 26	11:00 A.M.	ART FOR THE PUBLIC BY CHICAGO ARTISTS. (Current Exhibitions). <i>Miss Helen Parker.</i>	Temporary Exhibition Galleries
	12:15 to 12:45 Noon	YUCATAN. (Half-Hour Journeys to Mexico and Guatemala). <i>Miss Helen Barsaloux.</i>	Club Room
27	6:30 to 8:00 P.M.	FLEMISH PRIMITIVES. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 40
28	12:15 to 12:45 Noon	DAWN OF PAINTING IN ITALY. (Half Hours in the Painting Galleries). <i>Miss Helen Parker.</i>	Gallery 43
30	11:00 A.M.	FLEMISH PRIMITIVES. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2
October 3	11:00 A.M.	A CURRENT EXHIBITION. <i>Miss Helen Parker.</i>	Gallery 2
	12:15 to 12:45 Noon	URUAPAN. (Half-Hour Journeys to Mexico and Guatemala). <i>Miss Helen Barsaloux.</i>	Club Room
4	6:30 to 8:00 P.M.	RENAISSANCE FLEMISH PAINTERS. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 40
5	12:15 to 12:45 Noon	DAWN OF PAINTING IN FRANCE AND GERMANY. (Half-Hours in the Painting Galleries). <i>Miss Helen Parker.</i>	Gallery 46
7	11:00 A.M.	RENAISSANCE FLEMISH PAINTERS. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2
10	11:00 A.M.	A CURRENT EXHIBITION. <i>Miss Helen Parker.</i>	Gallery 2
	12:15 to 12:45 Noon	PUEBLA AND ENVIRONS. (Half-Hour Journeys to Mexico and Guatemala). <i>Miss Helen Barsaloux.</i>	Club Room
11	6:30 to 8:00 P.M.	DUTCH AND GERMAN PRIMITIVES. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 40
12	12:15 to 12:45 Noon	DAWN OF PAINTING IN THE NETHERLANDS. (Half-Hours in the Painting Galleries). <i>Miss Helen Parker.</i>	Gallery 47
14	11:00 A.M.	DUTCH AND GERMAN PRIMITIVES. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2

DATE	HOUR		
17	11:00 A.M. 12:15 to 12:45 Noon	A CURRENT EXHIBITION. <i>Miss Helen Parker.</i> MEXICO CITY. (Half-Hour Journeys to Mexico and Guatemala). <i>Miss Helen Barsaloux.</i>	Gallery 2 Club Room
18	6:30 to 8:00 P.M.	GERMAN PAINTING. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 40
19	12:15 to 12:45 Noon	SPANISH PAINTING. (Half-Hours in the Painting Galleries). <i>Miss Helen Parker.</i>	Gallery 50
21	11:00 A.M.	GERMAN PAINTING. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2
24	11:00 A.M. 12:15 to 12:45 Noon	THE FORTY-NINTH ANNUAL AMERICAN EXHIBITION. (Current Exhibitions). <i>Miss Helen Parker.</i> TAXCO AND CUERNAVACA. (Half-Hour Journeys to Mexico and Guatemala). <i>Miss Helen Barsaloux.</i>	Temporary Exhibition Galleries Club Room
25	6:30 to 8:00 P.M.	DUTCH SEVENTEENTH CENTURY PAINTING. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 40
26	12:15 to 12:45 Noon	MINOR PAINTERS OF BAROQUE ITALY. (Half-Hours in the Painting Galleries). <i>Miss Helen Parker.</i>	Gallery 45
28	11:00 A.M.	DUTCH SEVENTEENTH CENTURY PAINTING. (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2
31	11:00 A.M.	THE FORTY-NINTH ANNUAL AMERICAN EXHIBITION. (Current Exhibitions). <i>Miss Helen Parker.</i>	Temporary Exhibition Galleries

## LECTURES FREE TO THE PUBLIC: FOR ADULTS AND CHILDREN

October 1 — October 29

THE FLORENCE DIBELL BARTLETT LECTURES ARE GIVEN IN FULLERTON HALL. THE PLACE OF MEETING FOR THE CHILDREN'S TALKS WILL BE ANNOUNCED.

DATE	HOUR		
October 1	9:15 to 9:50 A.M.	THE BURIAL CUSTOMS OF ANCIENT EGYPT. (Illustrated Talks for Children). <i>Miss Helen Mackenzie.</i>	
6	6:30 P.M.	ADVENTURES IN THE ARTS—FOURTH SERIES. (Florence Dibell Bartlett Lectures). <i>Miss Helen Parker.</i>	
8	9:15 to 9:50 A.M.	GREEK FESTIVALS AND GAMES. (Illustrated Talks for Children). <i>Miss Helen Mackenzie.</i>	
13	6:30 P.M.	ADVENTURES IN THE ARTS—FOURTH SERIES. (Florence Dibell Bartlett Lectures). <i>Miss Helen Parker.</i>	
15	9:15 to 9:50 A.M.	BUILDINGS OF THE OLD ROMAN EMPIRE. (Illustrated Talks for Children). <i>Miss Helen Mackenzie.</i>	
20	6:30 P.M.	ADVENTURES IN THE ARTS—FOURTH SERIES. (Florence Dibell Bartlett Lectures). <i>Miss Helen Parker.</i>	
22	9:15 to 9:50 A.M.	THE EARLIEST CHRISTIAN CHURCHES. (Illustrated Talks for Children). <i>Miss Helen Mackenzie.</i>	
27	6:30 P.M.	ADVENTURES IN THE ARTS—FOURTH SERIES. (Florence Dibell Bartlett Lectures). <i>Miss Helen Parker.</i>	
29	9:15 to 9:50 A.M.	THE GREAT PILGRIMAGES OF THE XII CENTURY. (Illustrated Talks for Children). <i>Miss Helen Mackenzie.</i>	

## EXHIBITIONS

May 3-November 1—Etchings by Jacques Callot. *Gallery 13.*

*One of the most notable recent accessions to the Print Collection, a brilliant set of the large Miseries of War, etched by Callot at Nancy in 1632, is the occasion for an exhibition of his work.*

May 18-November 1—Two Hundred Years of French Color Prints and Drawings. *Gallery 12.*

*Includes work by modern masters such as Toulouse-Lautrec and Vuillard, Rodin and Renoir, and charming portraits and genre of the eighteenth and nineteenth centuries.*

July 19-November 1—Fruit and Flower Prints. *Gallery 14.*

*Both as works of art and scientific illustrations, these have pleased the garden enthusiasts of three centuries.*

July 28-October 9—Art for the Public by Chicago Artists. *Galleries G52, G54-G60.* Sculpture by Sylvia Shaw Judson. *Gallery G53.*

*Significant accomplishment of our artists created under the national program of the Federal Art Project.*

*A retrospective exhibition of Mrs. Judson's work stressing her garden sculpture.*

August 1-October 31—Fan Prints by Hiroshige, lent by Charles H. Chandler. *Gallery H5.*

*Rare examples of fan prints by a great Japanese artist of the nineteenth century.*

September 1-October 1—Architectural Models in Miniature by Mrs. James Ward Thorne. *Gallery 1.*

*These miniature rooms, completely furnished, are scrupulously exact to period and accurate in scale.*

September 1-December 31—Selections from The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 16.*

*Drawings of Flemish, Dutch, English, German, French, and Italian origin, dating from the sixteenth to the nineteenth century.*

September 14-January 29—Etchings of Venice, from The Clarence Buckingham Collection. *Galleries 17 and 18A.*

*Interpretations by Whistler and other famous admirers of the "Queen of the Adriatic."*

October 1-October 31—The Chicago Camera Club Exhibition of Photographs. *Blackstone Hall.*

*An international representation of recent prints.*

October 20-December 4—The Forty-Ninth Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G60.*

*An up-to-the-minute report of what is going on in American painting and sculpture.*

## HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents is charged for admission on all other days. Members, Students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. The Libraries are open from 6 to 9:30 P.M. on Monday, Wednesday, and Friday evenings during the school year.

## THE SCAMMON FUND LECTURES

Season of 1938-1939

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

## OCTOBER

- 4—Factors That Shaped the Art of Today. Huger Elliott, Director of Educational Work, The Metropolitan Museum of Art, New York City.

Mr. Elliott will attempt to give a basis for understanding the work of the painters, sculptors, architects, and craftsmen of today by considering the various happenings of the last hundred and fifty years.

- 11—Primitivism in Modern Painting. Dr. Robert J. Goldwater, New York University.

Dr. Goldwater will discuss the direct influence of the aboriginal arts on recent painting, and the varying conceptions of primitiveness embodied in modern art itself.

- 18—The Expression of Personality Through Design. Duncan Phillips, Director, Phillips Memorial Gallery, Washington, D. C.

In the language of painting, distinction of personal Substance and of its equivalent Form may be of many kinds. The spirit of the expression invents its own means. Art implies personality and is meaningless without it.

- 25—Trends in Contemporary American Painting. Charles H. Sawyer, Curator, Addison Gallery of American Art, Andover, Massachusetts.

Mr. Sawyer's lecture will be illustrated with actual paintings from the Annual American Exhibition. The paintings will be illuminated on the stage with special lighting.

## NOVEMBER

- 1—The Medieval Château in the Île de France. Joseph Barron, Carnegie Lecturer in Art, Syracuse University, Syracuse, N. Y.

A study of the developed medieval château, and its relation to the society that produced it.

## TO PROSPECTIVE DONORS

Certain galleries in the Institute may be set aside as memorials and named after the person to be commemorated if endowed as follows:

1. In the Department of Paintings and Sculpture Memorial Rooms may be established upon the payment of sums ranging from \$50,000 to \$100,000 or more, depending on the size and location of the room set apart.

2. Memorial Rooms in the following departments: Prints and Drawings, Oriental Art, Decorative Arts, Classical Sculpture, etc., may be established upon the payment of sums ranging from \$25,000 to \$50,000 or more, dependent upon the size and location of the gallery.

3. Very small rooms and corridors may be designated as Memorial Rooms upon the payment of sums under \$25,000 according to the discretion of the Trustees.

4. Rooms or studios in the School of the Art Institute may be established as Memorial Rooms or Studios on the payment of sums ranging from \$10,000 to \$25,000 or more, dependent upon the size and importance of the room or studio so designated.

The Trustees of the Art Institute of Chicago announce the following: No collection of art objects accompanied by conditions respecting definite location or period of exhibition will be accepted by the museum.

## RESTAURANT

The Fountain, which serves beverages and light lunches, is open from 9:00 to 4:45 o'clock every day except Sunday. The Cafeteria is open every day except Sunday from 10:45 to 4:45 o'clock. Members have 10% discount on ticket books.

## THE ART INSTITUTE OF CHICAGO

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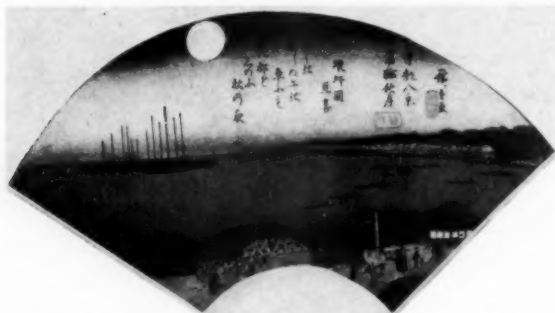
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